

Flint Symphony Orchestra

Bernstein, Gershwin and Hanson

American Love Story



October 10, 2026 at 7:30pm

Inside the Music at 6:30pm

Enrique Diemecke music director and conductor

Haochen Zhang piano

FIM 2026-27 Season Sponsor
The Whiting Foundation

FIM Flint Symphony
Orchestra



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Thank you, voters, for renewing the arts millage to keep live performance thriving in Genesee County.

Welcome back to Whiting Auditorium for the first classical concert of our season. We've missed you!

There is something special about coming together again after time away, and it feels especially fitting to begin with an "American Love Story." The program is a love story in more ways than one: to our country, as we continue to celebrate America 250, through the voices of composers who helped define the sound of American music; to our musicians, who we are so glad to welcome back to this stage; and even to this beautiful hall, built for evenings just like this.

Most of all, it is a love story to music itself and to each one of you...because

a performance is only complete when musicians and audience come together to share it. That connection can stir memory, spark new or familiar emotions, and remind us of the beauty we find in one another.

We are so happy you could join us this evening. Enjoy the moment and the season to come.



Sincerely,

A handwritten signature in blue ink that reads "Rodney Lontine".

Rodney Lontine
President and CEO

About FIM

Celebrating 100+ years of service to the community, FIM is a multi-disciplinary performing arts organization that believes in the transformative power of the arts, for all of Flint. FIM has five distinctive performing arts venues: the historic Capitol Theatre, Whiting Auditorium, Elgood Theatre, Bower Theatre and MacArthur Recital Hall at the J. Dallas Dort Music Center. FIM includes the Flint School of Performing Arts, one of the top ten community schools of the arts in the country; the Flint Symphony Orchestra, in its second century of continuous service to the community; and the Flint Repertory Theatre, a nationally recognized and award-winning professional theatre. FIM is also recognized for long-standing community programs such as Music Around Town and the Troubadours.



Flint Institute of Music

Flint School of
Performing Arts

Flint Symphony
Orchestra

Flint Repertory
Theatre

Whiting
Auditorium

Capitol
Theatre

MacArthur
Recital Hall

Elgood and
Bower Theatres

Flint Symphony Orchestra

Enrique Diemecke, music director and conductor

Haochen Zhang, piano

October 10, 2026 at 7:30pm

FIM Whiting Auditorium

Representing Flint, a film directed by Michael Ramsdell, commemorating the 100th anniversary of the C. S. Mott Foundation.

The Star-Spangled Banner

John Stafford Smith (1750-1836)
Words by Francis Scott Key (1779-1843)

"Symphonic Dances" from
West Side Story

Leonard Bernstein
(1918 - 1990)

Concerto in F for Piano
and Orchestra

George Gershwin
(1898 - 1937)

- I. Allegro*
- II. Adagio - Andante con moto*
- III. Allegro agitato*

Haochen Zhang, piano

Intermission

Symphony No. 2, op. 30
("Romantic")

Howard Hanson
(1896 - 1981)

- I. Adagio - Allegro moderato*
- II. Andante con tenerezza*
- III. Allegro con brio*

Enrique Diemecke, music director & conductor



Enrique Diemecke has enjoyed an international conducting career of more than 40 years. Bringing an electrifying balance of passion, intellect, and technique to his performances. Hallmarks of his internationally renowned conducting include warmth, pulse, and spontaneity that have created riveting performances. The *New York Times* reported “Diemecke is a conductor of fierceness and authority.”

Maestro Diemecke is an award-winning conductor of the complete orchestral works of Gustav Mahler and a frequent guest of orchestras throughout the world, most notably conducting the National Symphony Orchestra (US), San Francisco Symphony Orchestra, the French National Orchestra, the BBC Symphony, the Royal Philharmonic Orchestra, amongst many other renowned orchestras throughout the world. Diemecke is a frequent guest of international festivals such as the Lincoln Center Festival, the Hollywood Bowl Festival, Wolf Trap, Autunno Musicale a Como (Italy), and the World Orchestra Festival in Moscow where he led the Bogotá Philharmonic.

Enrique Diemecke is the only internationally acclaimed conductor to ever hold the position of Artistic General Director of the world-renowned Teatro Colón in Buenos Aires. The 117-year-old acoustical and architectural marvel is arguably the greatest opera house and theater in the world. In the rich history of the Teatro Colón, the world’s greatest artists of their day brought their artistry to its stage including Arturo Toscanini, Herbert von Karajan, Fritz Kreisler, Jasha Heifetz, Richard Strauss, Igor Stravinsky, and Camille Saint-Saëns.

Beginning his rise to musical leadership at Teatro Colón as Music Director of the Buenos Aires Philharmonic, Maestro Diemecke led that orchestra for 17 years and oversaw all artistic activities of the theater from 2017-2022. He opened the 2023 season as the newly appointed Artistic Director of the Michoacán Symphony Orchestra. For over 35 seasons, Maestro Diemecke has led the Flint Symphony Orchestra to great successes, including a Grammy® Award Nomination for the FSO’s recording of the 1986 version of Mahler’s First Symphony. He has been Music Director of the Long Beach Symphony Orchestra in California, the Bogotá Philharmonic, and led the National Symphony of Mexico for 20 years, taking the symphony on a 10-city US tour culminating in a performance at Carnegie Hall. In the 2018-2019 season, Maestro Diemecke conducted the orchestras of Teatro Colón in massive concerts before an audience of 160,000 people in both Buenos Aires and Mar Del Plata.

A highly experienced and decorated opera conductor, Maestro Diemecke served as Music Director of the Opera de Bellas Artes in Mexico City from 1984-1990, where he led more than 20 opera productions. In the 2007-2008 season, he opened the season

at the Teatro Colón with a new production of *Werther*, followed by a highly acclaimed recording of Massenet's, *Le Jongleur de Notre Dame* with Tenor Roberto Alagna in the title role, which was released to great critical acclaim by Deutsche Grammophon.

A regular guest of the famed Teatro Zarzuela in Madrid, Maestro Diemecke won the Jean Fontaine Orpheus d'Or Gold Medal for "Best Vocal Music Recording" by France's Academy of Lyric Recordings for his recording of Donizetti's *The Exiles of Siberia* with the L'Orchestre Philharmonique National de Montpellier, and was awarded the Bruno Walter Orpheus d'Or Prize from the Academy of Lyric Recordings for "Best Opera Conductor" for his live recording of Mascagni's *Parisina*.

As an accomplished composer and arranger, Maestro Diemecke conducted his *Die-Sir-E* during the 1999 US tour of the Orquesta Sinfónica Nacional de México. Commissioned by the Radio France Festival, it premiered at the 1998 World Cup Final Concert in Paris. As Music Director of the Flint Symphony

Orchestra, Diemecke received commissions for his tone poem *Chacona a Chávez* and his *Concerto for Guitar and Orchestra*. Both works have received many performances in Europe and the US. A pioneering advocate for the music of Carlos Chávez and Silvestre Revueltas, Mexico's greatest composers, Maestro Diemecke has recorded their music with the Simon Bolivar Orchestra in Venezuela. Born in Mexico City, Enrique Diemecke comes from a large family of classical musicians and began playing the violin at the age of six, studying with legendary violinist Henryk Szeryng.

At the age of nine, he added French horn, percussion, and piano to his musical education. After studying at the Catholic University in Washington, D.C., he continued his studies with Charles Bruck at the Pierre Monteux School for Advanced Conductors on full scholarship funded personally by Madame Monteux. Popular with young, aspiring conductors, Maestro Diemecke frequently gives masterclasses throughout Mexico and Argentina.

Haochen Zhang, piano



Since his gold medal win at the Thirteenth Van Cliburn International Piano Competition in 2009, Haochen Zhang has captivated audiences in the United States, Europe, and Asia with a unique combination of deep musical sensitivity, fearless imagination, and spectacular virtuosity. In 2017, Haochen received the prestigious Avery Fisher Career Grant, which recognizes talented musicians with the potential for a major career in music.

Haochen has already appeared with many of the world's leading festivals and orchestras including the BBC Proms with Long Yu and the China Philharmonic; the Munich

Philharmonic with the late Lorin Maazel in a sold-out tour in Munich and China; The Philadelphia Orchestra with Yannick Nézet-Séguin; the Sydney Symphony and David Robertson in a China tour; and the NDR Hamburg and Thomas Hengelbrock in a tour of Tokyo, Beijing, and Shanghai.

Highlights of this season include his recital debut at Théâtre des Champs-Élysées in Paris, tours with the Munich and Hong Kong philharmonics, and reengagements with The Philadelphia Orchestra and Melbourne Symphony. Haochen was appointed as Artist-in-Residence at the National Center for the Performing Arts in Beijing which includes an Asian tour with the NCPA Orchestra and concerts of the complete Liszt and Rachmaninov concertos.

In recent seasons, Haochen debuted with the New York Philharmonic, Lucerne Festival Orchestra, Swiss Romande Orchestra, Santa Cecilia Orchestra, Luxembourg Philharmonic and Melbourne Symphony. He has performed with the Filarmonica della Scala, NHK Symphony Orchestra and Staatskapelle Berlin, and toured Asia with The Philadelphia Orchestra. In October 2017, Haochen gave a concerto performance at Carnegie Hall with the NCPA Orchestra, which was followed by his recital debut at Carnegie's Zankel Hall.

In 2019, Haochen released his debut concerto album on BIS Records performing Prokofiev's second piano concerto and Tchaikovsky's first piano concerto with the Lahti Symphony Orchestra under Dima Slobodeniouk. His debut solo album was released by BIS in February 2017, which includes works by Schumann, Brahms, Janacek, and Liszt. These were followed by a recording with The Philadelphia Orchestra

of the complete Beethoven concerti and a solo album of Liszt's Transcendental Etudes.

Haochen Zhang has performed with Munich Philharmonic, London Symphony, London Philharmonic, Frankfurt Radio, San Francisco Symphony, Los Angeles Philharmonic, Seattle Symphony, Israel Philharmonic, Orchestre National du Capitole de Toulouse, Sydney Symphony, Japan Philharmonic, Singapore Symphony, Mariinsky Orchestra, Warsaw Philharmonic, Taiwan Philharmonic, and Hong Kong Philharmonic orchestras, among others. In recital, he has performed at Spivey Hall, La Jolla Music Society, Cliburn Concerts, and Wolf Trap Discovery Series, among others.

Haochen is an avid chamber musician, collaborating with colleagues such as the Dover, Shanghai, Tokyo, and Brentano Quartets. He is frequently invited by chamber music festivals in the United States including the Santa Fe Chamber Music Festival and La Jolla Summerfest.

Haochen's performances at the Cliburn Competition were released to critical acclaim by Harmonia Mundi in 2009. He is featured in Peter Rosen's award-winning documentary chronicling the 2009 Cliburn Competition, *A Surprise in Texas*.

Haochen is a graduate of the Curtis Institute of Music in Philadelphia where he studied under Gary Graffman. He has also been studying periodically with Andreas Haefliger in Vienna. He was previously trained at the Shanghai Conservatory of Music and the Shenzhen Arts School, where he was admitted in 2001 at the age of 11 to study with Professor Dan Zhaoyi.

Flint Symphony Orchestra Personnel

Violin I

Pablo Diemecke
CONCERTMASTER
Zeljko Milicevic
ASSOCIATE CONCERTMASTER
Daniel Winnick
Sander Kostallari
Anna Tsukervanik
Erin Zuchniewicz
Lynn Brosnan
Sarah Langford
Linnea Geenen
Rose Urbiel
Noah Zogas
Julia Jaber
Judith Teasdle

Violin II

Michael Bechtel
PRINCIPAL
Lorrie Gunn
ACTING ASSISTANT
PRINCIPAL
Joseph Gray
Bonita Sweda
Joseph Deller
Lu Li
Svetlana Tsivinskaya
Nicholas Field
Mary Gindulis
Emma Sandberg

Viola

Janine Bradbury
PRINCIPAL
Kyle Krause
ACTING ASSISTANT
PRINCIPAL
Bryce Kayser
Corissa Knecht
John Marttila
Meredith Pedde
Leah Celebi

Cello

Judith Vander Weg
PRINCIPAL
Julia Ford Edwards
ACTING ASSISTANT PRINCIPAL
Irina Tikhonova
Scott Sgueglia
Thurston Matthews
Timothy Nicolia
Nancy Chaklos
Matthew Nix

Bass

Gregg Emerson Powell
PRINCIPAL
Craig Martin
ACTING ASSISTANT PRINCIPAL
Samuel Stover
Derrick Tietz
Kathryn Bradley
Eddie Hasspacher
Maggie Ryan

Flute

Scott Graddy
ACTING PRINCIPAL
Lexi Eubanks
Emily Olson

Piccolo

Emily Olson

Oboe

Lindabeth Binkley
PRINCIPAL
Amy Brough Kesler

English Horn

Judi Scramlin Jones

Clarinet

Gary June
ACTING PRINCIPAL
Michele LaNoue

E-flat Clarinet

Lisa Raschiatore

Members of the string section listed after the principal chairs rotate seating throughout the season.

Bass Clarinet

Janet Pinto Sommerfeld

Bassoon

Roger Maki-Schramm

PRINCIPAL

Octavius Hernandez

Phelan Young

Contrabassoon

Phelan Young

Horn

Kurt Civilette

ACTING PRINCIPAL

Jennifer Pepper

ASSISTANT PRINCIPAL

Katherine Widlar

Karin Yamaguchi

Jake Nowell

Trumpet

Mark Flegg

PRINCIPAL

Eric Fontan

Benjamin Hare

Trombone

John Upton

PRINCIPAL

Zongxi Li

Bass Trombone

Stefan Stolarchuk

Tuba

Randall Westmoreland

ACTING PRINCIPAL

Timpani

Terence Farmer

PRINCIPAL

Percussion

Jason Ihnat

ACTING PRINCIPAL

Ako Toma-Bennett

Will Alderman

Matt Jordan

Harp

Juan Riveros

PRINCIPAL

Piano/Celesta

Catherine McMichael

Alto Saxophone

Jeffrey Price

Personnel Manager

Gregg Emerson Powell

Librarian

Anna Tsukervanik

Orchestra Manager

Michelle Doyle Tschirhart



**Students 13+ are invited to come
backstage during intermission
for pizza and mingling with
FSO musicians.**

Pizza generously provided by



Representing Flint

To celebrate its 100th anniversary, the C.S. Mott Foundation commissioned a creative work that would pay homage to the community it has called home — and invested in — for a century. In that spirit, Director and Flint native Mike Ramsdell set out to create something uniquely Flint: a portrait shaped by Flint’s history, its people and its promise for the future.

The result is “Representing Flint,” a short film built from the voices of Flint itself.

The core of the film is an original spoken-word piece by Flint hip-hop artist, spoken word poet, educator, and community activist Mama Sol, set to an original composition by Louis Weeks and performed by members of the Flint

Symphony Orchestra under the direction of Maestro Enrique Diemecke. The Flint Youth Chorus, directed by FSPA faculty member, Danyelle Hillman, brings the faces and voices of Flint’s future into the story, uniting generations of Flint artists in a work that celebrates Flint’s resilience, honors its creative legacy and embraces the possibilities that lie ahead.

The film premiered June 6, 2026, during the Mott Centennial Family Fun Days on the Cultural Center Campus.

FIM is proud to have contributed the talents of its musicians and young artists to a project that so powerfully reflects the creativity, character and spirit of Flint.

Leonard Bernstein: "Symphonic Dances" from *West Side Story*

In 1957, Leonard Bernstein was still smarting from the lukewarm audience and critical response to *Candide*, his musical based on Voltaire’s novel. In searching for a new direction, Bernstein and his collaborator, playwright Arthur Laurents, commenced work on a story that would transport Shakespeare’s *Romeo and Juliet* to modern New York, originally with the central conflict arising between Jews and Catholics. However, when Bernstein came across an article in the *Los Angeles Times* describing the gang battles between Hispanic and white teenagers, he immediately knew he had found the perfect scenario for his adaptation of Shakespeare, with the warring Montague and Capulet families transformed into the rival gangs of the Jets and the Sharks.

In transferring Shakespeare’s belligerent Verona to Manhattan’s Upper West Side, Bernstein and Laurents teamed up with

director and choreographer Jerome Robbins, whose dynamic dance sequences helped propel the show’s success, and a young Stephen Sondheim, whose lyrics launched his remarkable career. The first production had 772 performances on Broadway and won two of the six Tony awards for which it was nominated. The musical soon became an international hit, spawning numerous productions around the world and two film versions in 1961 (directed by Robert Wise) and 2021 (directed by Steven Spielberg).

In 1960, Bernstein created the *Symphonic Dances* in tandem with plans for the 1961 film. Rather than simply stringing together the musical’s greatest hits, the work offers a truly symphonic reworking of its themes. While the events of the drama are easily identifiable in the music, they are not presented according to their appearance in the show, but as a musical structure with its own syntax and logic. Jack Gottlieb,

Bernstein's longtime friend and assistant, provided this concise synopsis of the *Symphonic Dances*:

Prologue: The growing rivalry between two teenage gangs, the Jets and Sharks.

"Somewhere": In a visionary dance sequence, the two gangs are united in friendship.

Scherzo: In the same dream, they break through the city walls, and suddenly find themselves in a world of space, air and sun.

Mambo: Reality again; competitive dance between the gangs.

Cha-Cha: The star-crossed lovers see each other for the first time and dance together. Meeting Scene: Music accompanies their first spoken words.

"Cool" Fugue: An elaborate dance sequence in which the Jets practice controlling their hostility.

Rumble: Climactic gang battle during which the two gang leaders are killed. Finale: Love music developing into a processional, which recalls, in tragic reality, the vision of "Somewhere."

George Gershwin: Concerto in F for Piano and Orchestra

The spectacular success of Gershwin's *Rhapsody in Blue* with Paul Whiteman's Orchestra at Aeolian Hall in February 1924 catapulted the composer into the spotlight with its mixture of jazz riffs and Lisztian bravura. A little shy about his skills as a composer of concert music, Gershwin wondered how he would build upon the *Rhapsody's* success. As fate would have it, he didn't have long to think about it. Present in the audience that evening was Walter Damrosch, the conductor of the New York Philharmonic. The very next day, Damrosch offered Gershwin a commission for a three-movement piano concerto orchestrated by the composer and premiered by Gershwin, Damrosch, and the Philharmonic in Carnegie Hall.

Gershwin's obligations on Broadway and elsewhere kept him from starting work on the concerto until May of 1925. He gave his initial sketches, written in London, the tentative title "New York Concerto," which he later jettisoned in favor of the more abstract "Concerto in F." Gershwin managed to finish the work, including the orchestration, by November of 1925. The concerto generated considerably less

audience and critical enthusiasm than the *Rhapsody*, though the professional musicians who came to hear the work (such as violinist Jascha Heifetz and pianist Josef Hoffman) effusively praised Gershwin for the performance.

A brief orchestral introduction, by turns steely and playful, sets the stage for the soloist, who enters with a bluesy cadenza leading to the rhapsodic first theme. The orchestra and piano create a lively musical kaleidoscope, alternating between musical agreement and opposition. A bouncy rhythmic figure, part scherzo, part boogie-woogie, leads to a more lyrical idea with echoes of "Our Love is Here to Stay." At the climax of the movement, the soulful opening melody is sung passionately by the full orchestra, surrounded by brilliant figurations from the piano. Gershwin wrote that the first movement "employs the Charleston rhythm. It is quick and pulsating, representing the young, enthusiastic spirit of American life."

A bluesy trumpet solo starts the slow movement, in which the outer slow sections encase a more cocky and energetic central

Program Notes

section. A solo violin leads back to the return of the opening blues, and the piano indulges in an extended cadenza before a final nostalgic reminiscence of the central section builds to a dramatic climax. A final gentle reference to the opening brings the movement to a quiet close.

Gershwin called the finale “an orgy of rhythms, starting violently and keeping the same pace throughout.” The orchestra’s rapid-fire introduction is taken by the

soloist, and a large portion of the movement continues in a non-stop *moto perpetuo* brimming with jazzy vitality. Various themes from previous movements are presented in modified form, much in the style of the Romantic concertos of Liszt and Saint-Saëns. The hurtling energy pauses momentarily for a final grandiose reflection upon the principal theme of the first movement, and the concerto’s opening fanfare brings the concerto to its boisterous conclusion.

Howard Hanson: Symphony No. 2, op. 30 ("Romantic")

About 45 minutes west of Omaha on State Route 92, at the point where that highway conjoins with US 77 and both roads take a dogleg south before splitting apart, you’ll find Wahoo, Nebraska.

Though it seems like any other small Midwestern town, Wahoo has produced an astonishing number of supremely accomplished Americans across a wide gamut of disciplines. Consider these Wahoo natives who sought fame in the wide world – and found it:

- Darryl Zanuck, Hollywood writer, producer, and studio executive, whose career spanned the history of Hollywood from the silent movie era through *The Sound of Music*.
- George Beadle, groundbreaking geneticist, co-winner of the Nobel Prize in Medicine in 1958.
- Tillie Olson, activist and author, whose writings about society’s treatment of the poor and of women forged her legacy as an important feminist voice.

- Sam Crawford, outfielder for the Cincinnati Reds and the Detroit Tigers between 1899 and 1917. Crawford played for 13 years next to Ty Cobb in the Detroit outfield, collecting 2,961 hits and a lifetime batting average of .309. His 309 triples still stand as the all-time Major League record. Crawford’s Hall of Fame plaque prominently displays his preferred nickname: “Wahoo Sam.”

Of all of Wahoo’s famous sons and daughters, composer Howard Hanson might have had the most widespread and lasting impact upon the American landscape. Composer, conductor, administrator, and educator, Hanson’s music and his long tenure as teacher and director of the Eastman School of Music influenced an entire generation of American musicians and established Eastman as one of the greatest music schools in the world. Hanson’s Symphony No. 1 came to the attention of Serge Koussevitzky, conductor of the Boston Symphony, who commissioned Hanson to compose a new symphony in celebration of the 50th anniversary of the BSO in 1930. Hanson’s new work was one of several notable

commissions that season, including Stravinsky's *Symphony of Psalms*.

Tightly unified in the manner of Hanson's idol Sibelius, the construction of the symphony also employs the cyclical techniques pioneered by Liszt and Saint-Saëns, where melodic phrases are altered and transformed throughout the work, unifying the entire musical structure. The first movement's slow introduction and ensuing *Allegro moderato* present the material that will germinate and blossom throughout all three movements of the symphony.

Woodwinds and horns tenderly usher in the slow movement with an ardent variant of material from the first movement. We hear the first movement's music, but wearing

new orchestral clothes. Quiet echoes of the opening measures let the movement dissolve in blissful calm.

Joyfully chortling strings launch the finale, buoyantly supporting a brash horn fanfare. The music of the first movement *Allegro* battles to gain the upper hand, but the gorgeous lyrical music of that movement's second theme emerges triumphant. After a calm moment of reflection, the symphony ends in blaze of Technicolor glory. Hanson once described his music as "...springing from the soil of the American Midwest. It is music of the plains rather than of the city and reflects, I believe, something of the broad prairies of my native Nebraska." Given the worldwide appeal of Hanson's music, the citizens of Wahoo can be justifiably proud of their native son.

Program Notes by Dr. David Cole © 2026

Dr. David C. Cole has served as the Program Annotator for the Flint Symphony Orchestra since 2018. He currently serves as Artistic Director of the San Marcos Artists' Retention and Training (SMART) Orchestra. As the conductor of the Southwest Florida Symphony's Youth Symphony, he led them in acclaimed performances at Carnegie Hall and the Kennedy Center. Dr. Cole's recent guest conducting appearances include concerts with the Marquette Symphony, the Colombian National Conservatory Orchestra, the Pleven Philharmonic, the Orquestra de Camera de Bellas Artes, the Baylor Symphony, the El Alto Municipal Youth Orchestra, and the Cincinnati Metropolitan Orchestra.



Scan QR code to access concert program notes.

Dr. Cole has previously directed orchestra programs at universities in Florida, Texas, Utah, Kentucky and Michigan where he led both symphonic concerts and opera productions. He holds degrees from West Virginia University, The University of Iowa, Baylor University and The University of Arizona.

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In Honor of Paul Torre

Principal Flute

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Principal Harp

Libby B. Winegarten
by daughter, Dorothy W. Booth

Principal French Horn

The late Joseph D. &
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In Memory of Frances Mackey

Principal Viola

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In Memory of Cornelia H. Norton

Cello

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Cello

In Memory of Evelyn Shores Hall

First Violin

In Memory of Robert J. Breeden
by the Breeden Family

First Violin

In Memory of Helen Davenport Kleinpell

First Violin

In Memory of Barbara Walters

Flute

In Loving Memory of Allan E. Walters
by Barbara Walters

Oboe

In Memory of Tom Zorn
by Family and Friends of FIM

Piccolo

Plante & Moran, PLLC

Second Violin

In Memory of Cornelia H. Norton

Viola

In Memory of Cornelia H. Norton

Flint Symphony Orchestra Memorial Contributions

In Memory of Jerry Johnston

Paul & Diane Roetter
James & Sue Greer
Mrs. Jeannie Commet
Bernie Stabel
Ms. Patricia A. Legg
Jan & Pat Palmer
David & Heide Wharton
Jane M. Bingham
Pledgeling Foundation
David & Diane DeSalvo
Diane Harding
Mr. Paul Anderson
Ms. Donna Vint

In Memory of Leonard Thomas

Marv & Judy Payne

In Memory of Alice Murphy

John & Theresa Farah

In Memory of June Emmert

Judith Ingram

In Memoriam

June Fleckenstein-Emmert

FIM remembers June Fleckenstein-Emmert with immense gratitude for a lifetime of friendship, generosity and devotion to the arts in Flint. A gifted pianist, composer, gardener and longtime supporter of Whiting Auditorium and FIM, June brought creativity and beauty to the community in countless ways. We are especially privileged to carry her memory forward through the beautiful Fleckenstein Courtyard at Whiting Auditorium, where music, the joy of gathering and the beauty of the natural world can continue to flourish together. Our thoughts remain with her family, friends and community as we honor her life well lived and generously shared.

Jerry Johnston

With gratitude, we honor the memory of Gerald “Jerry” Johnston and his longtime support of music in our community. A lifelong musician, Jerry’s love of music carried him from school and military bands to decades of performing with ensembles throughout Genesee County, creating friendships and memories along the way. We are especially grateful for his steadfast support of the FIM and the FSO, and we extend our warmest sympathies to his family, friends and fellow musicians.

Leonard E. Thomas

FIM and the Flint Symphony Orchestra remember Leonard E. “Len” Thomas with deep gratitude for his many years of friendship, support and enthusiasm for the arts in our community. A flute player himself, Len understood the joy of making music and the importance of showing up for it as a patron, volunteer and steadfast champion of the organizations he loved. We extend our heartfelt condolences to his family and all who knew and loved him.

Experience More Live



**JOIN THE PARTY WEDNESDAY
OCT. 14 • 5-8 P.M.**
or Dr. Bobby Mukkamala's Car Warehouse

FIM FLINT SCHOOL OF PERFORMING ARTS SLOAN THEATRE TICKETS & INFO
SloanLongway.org/CarsBars

Faculty Concert
Alexander Lee
saxophone



FIM Flint School of Performing Arts Oct 16

WHO'S BAD

THE ULTIMATE
MICHAEL JACKSON
EXPERIENCE



FIM Capital Theatre Oct 16

Flint Under the Stars:
Drag

THE GLAM REAPER'S BALL

A HALLOWEEN DRAG SHOW

FIM Capital Theatre Oct 21

GAME DAY

WATCH PARTY



Oct 17

COME ON DOWN...

the price is right
LIVE!

YOU COULD BE NEXT!



FIM Whiting Auditorium Oct 21

FLINT REPERTORY
Dracula

FILM SCREENING & VAMPIRE BALL



FIM Capital Theatre Oct 24

Frightfully Fun Pops

with the Flint Symphony Orchestra

FSD Pops Series
Presenting Sponsor
Security



Oct 25

Flint Repertory Theatre

November 2 & 4

GHOST LIGHT

CABARET SERIES



FIM Whiting Auditorium Broadway Rocks

Flint Symphony Orchestra

Copland, Strauss and Zimmer

Heroes, Legends and Tall Tales
Julian Schwarz cello



Nov 8

Faculty Concert

Bryan Guarnuccio
flute



FIM Flint School of Performing Arts Nov 13

Clue

LIVE ON STAGE!

"FAST, FURIOUS, FUNNY"

-The Philadelphia Inquirer



FIM Whiting Auditorium Nov 13



To see a complete season listing or to purchase tickets, visit thefim.org/events or scan the QR code.

Genesee County Residents Save 30%



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Next Classical Concert: A Sunday Matinee

Copland, Strauss and Zimmer

Heroes, Legends and Tall Tales

Hans Zimmer *Pirates of the Caribbean:*
and Klaus Badelt *The Curse of the Black Pearl Suite*
Aaron Copland *Lincoln Portrait*
Richard Strauss *Don Quixote, op. 35*

Students
ages 10+
are free!

This concert features special programming
that will intrigue and spark your imagination.
Students ages 10 and older receive one free
ticket with the purchase of an adult ticket.
Use promo code **PIRATE** at checkout.



Sunday, November 8, 2026 at 3pm
Inside the Music at 2pm

FIM 2026-27 Season Sponsor
The Whiting Foundation

Enrique Diemecke music director and conductor
Julian Schwarz cello | **Bruce Bradley** narrator
Flint Youth Theatre Samuel Richardson, director

FIM Flint Symphony
Orchestra

tickets.thefim.org



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Enrichment Millage Funds. Your tax
dollars are at work.

Frightfully Fun Pops

with the Flint Symphony Orchestra

Abdiel Vázquez, guest music director and conductor

**Spooky fun
for the whole
family!**

*Children 12 and under receive free entry
with the purchase of an adult ticket.*

**Tickets starting at \$26 / \$21 for
Genesee County residents**
(total price include fees)

FSO Pops Series
Presenting Sponsor



Security
Credit Union

Sunday, October 25, 2026 at 3pm
Whiting Auditorium

**Costumes encouraged! Enjoy spooky
music and Halloween treats for the kids!**

FIM Whiting
Auditorium

FIM 2026-27 Season Sponsor
The Whiting Foundation

tickets.thefim.org



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